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86, Newgate Street, London, E.C.

VOL. XV., No. 172.]

APRIL 1, 1885.

PRICE 2d. ; PER POST, 2½d.

INDICATIONS OF MOVEMENT AND EXPRESSION IN MUSIC.

BY FR. NIECKS.

Two questions present themselves in connection with the above subject:—(1) What is the amount of indications desirable? (2) In what language should they be given? The latter question is often treated of by itself—indeed, seems to be wholly independent of the former; but it only seems to be so, a closer investigation proves the contrary.

In the first place, then, we have to consider the question whether it is possible to reduce the great amount of indications of movement and expression to a *minimum*—let us say to the amount which was the use and wont in the ante-Beethoven period. This is a very vague phrase; but, although I know that there never existed a general uniformity in this respect, the phrase, vague as it is, must be allowed to pass. How, indeed, could we get on with any argument were we to stop and define every word we use, to enumerate all the exceptions to the rules we advance, and to trace to its origin each fact we recount? But before the reader has come to the end of these remarks, some, at least, of the mist enveloping the phrase will have vanished.

To return to our question. I hold that it is not possible, and, if it were possible, not desirable, to go back to the ante-Beethoven use and wont of scanty indications of movement and expression. My reason is this. Music having become more emotional and complicated stands therefore now more than formerly in need of a full and detailed exposition of the composer's intentions. And look what has been the result of the neglect of this precaution by the older composers! Their compositions, notwithstanding their simplicity, confront us as insolvable problems. If we wish to be honest, we are forced to confess that our modern readings of these masters are but parodies.

Hence I would rather recommend an increase than a diminution of indications.

That something more than verbal indications of movement and expression is required to enable performers to do justice to the composer's conceptions—namely, a well-digested system of signs capable of clearly showing the intended phrasing—will no doubt be at once conceded, but at any rate must not divert our attention from the matter under consideration.

That half of the question which relates to movement is the simpler of the two. Mendelssohn said on one occasion to Berlioz that a musician who cannot guess the right movement of a piece from the very first must be a blockhead. This, however, is a mere rodomontade, with no other foundation of truth than that a good musician is more likely to guess the right movement than a bad one. With Berlioz's comment on Mendelssohn's remark I, for one, most readily concur. "In that case there are a great number of blockheads in the world." However, Berlioz only thought, but did not say this. He waited his opportunity to make Mendelssohn see the absurdity of this assertion. One day when the latter had been looking at the score of the French composer's overture *King Lear*, and was going to play it on the piano, he said: "Give me your *tempo*." Whereupon Berlioz replied: "Pourquoi faire? Ne m'avez-vous pas dit hier que tout musicien qui, à l'aspect d'un morceau, n'en devine pas le mouvement, était une ganache?" In fact, whereas Mendelssohn said, "What is the use of the metronome?" I would say, "The metronome is everything; verbal indications and individual conjectures are nothing." As *allegro*, *adagio*, *andante*, *grave*, *largo*, *moderato*, &c., do not indicate fixed degrees of speed, they are almost valueless as time-measurers, indeed absolutely valueless in the case of truly original work—i.e., of compositions by a master who breaks new ground. But these time-honoured verbal indications of movement may serve an excellent purpose in pointing out the charac-

ters of the movements to which they are prefixed. With regard to verbal indications of movement, we have to bear in mind that the same words indicate different degrees of speed in different ages, that they are used differently by different composers, and even by the same composers in different pieces. I have often met with objections to the use of the metronome, but never with a rational one. That metronomes are not always well made, and sometimes get out of order; that those, for instance, which Beethoven and Schumann used were defective, are undeniable facts, but facts which prove no more than that this instrument is subject to the conditions of the things of this world. What has to be insisted upon is that the composer should mark the *tempo* when he is composing, or immediately after he has composed the piece. Subsequent fluctuations of mood of the composer, and especially individual impressions and views of interpreters, ought not to be allowed to decide the matter. However interesting subjective readings may be, objective readings are the only legitimate ones; for the executants are there for the works' sake, and not the works for the executants' sake.

The indications of expression, however, have been more increased since Beethoven's time than those of movement. In speaking of this part of the subject, I cannot help taking notice of an interesting article by H. Wittmann, which lately appeared in the Vienna *Neue Freie Presse*, and the central idea of which is the unhealthiness, in a physiological sense, of the modern opera and drama. Modern life, says the author, is becoming more and more noisy. Every new machine adds a degree to the scale of noises. But art will not let itself be overpowered by the rattling, ticking, hissing, roaring, and whistling, that prevails everywhere. A cry of Racine's famous tragic actress Champmeslé would not move even a pug-dog at the present day; and a cry of our own Wolter would have disturbed the equilibrium of the whole of Paris and Versailles. Although this has not been mathematically demonstrated by a sound-measurer, there are documents which, Herr Wittmann thinks, unmistakably prove the increasing vehemence and loudness of dramatic expression. In Shakespeare and Racine we meet only with few directions to the players, and these few have nothing to do with the emotions. "Enter," "exit," "aside," "strikes him," and "elle s'assied," "en entrant," "à part," are characteristic instances. Molière shows himself somewhat, though not much more, communicative. But when we come to the eighteenth century, to Diderot and to Beaumarchais, this state of matters is wholly changed, qualitatively as well as quantitatively. The dramatic works of these two writers, especially those of the latter, swarm with directions, such as "furieux," "ému," "implorant," "naïvement," "d'un air confus," "désolé," "avec effroi," "emporté," &c. The nineteenth century has gone a step beyond the eighteenth. If Victor Hugo does not surpass Beaumarchais in the frequency of such directions, he certainly does so in their intensity. Here are a few examples (in which,

as in the above-quoted ones, I do not confine myself to those given by Herr Wittmann):—"Tressaillant," "charmé," "sombre et pensif," "avec un accent attendri," "suffoqué de sanglots," "pâle et tremblant," "d'une voix faible," "comblé d'indignation," "elle regarde fixement d'un air terrible," "ils se regardent avec extase, sans voir, sans entendre, comme absorbés dans leurs regards."* These are interesting facts, facts which have their significance. But I am afraid Herr Wittmann can only prove his case by confining himself to one country, to France, and above all by making a judicious choice among the dramatists. What the author says about German dramatists speaks in part against his theory, and what he leaves unsaid about them speaks still more strongly against it. The French dramatic writers of to-day are more sparing with their directions than Beaumarchais, more sober than Victor Hugo. As regards the later English dramatists, they have not in this respect gone very far beyond Shakespeare, and none so far as Beaumarchais and Victor Hugo. Indeed, in passing in review the long row of dramatic works, from Marlowe and Shakespeare down to our own time, one fails to discover the *crescendo* of vehemence and loudness of which Herr Wittmann tells us; nay, one even feels inclined to confess that one perceives a distinct *de-crescendo*. Be this, however, as it may, the above-recounted facts are interesting, and no doubt have their significance. But what is this significance? In how far is it merely individual, in how far universal? Had we not other business on hand, it would be worth our while to go in search for answers to these questions.

The causes which brought about in music a change similar to that which we observed in the drama are more easily discovered. We cannot say that the increase of indications kept pace with the emotional and intellectual development of music; but although the notation always lagged far behind the content, the advance of the latter called for, and, after some time, was followed by, an advance of the former. The small number of indications (for the most part of movement) which in the seventeenth century began to be introduced was only very slowly increased. Till far into the eighteenth century many composers seem to have considered them superfluous; they often leave even the *tempo* to be guessed. We have, however, to note that in this respect the French were, generally speaking, a hundred years in advance of their contemporaries of other nations, as their opera scores and clavecin compositions of the eighteenth and latter part of the seventeenth century prove. The first great composer who makes his intentions known with a comparatively high degree of distinctness is Beethoven. A comparison of his works with those of Haydn and Mozart, not to go further back, reveals a striking increase of dynamical and, what we may call,

* This last direction reminds one of the author of *The Flying Dutchman*, *Lohengrin*, *Tristan und Isolde*, *Die Walküre*, and *Die Götterdämmerung*, who indeed is the only dramatist of whom it can be said that he equals and even surpasses Victor Hugo in his emotional demands on the actors.

emotional indications. Since Beethoven's time the use of emotional indications has been considerably extended, and this extension is due especially to the romantic composers, foremost among whom we find Schumann. Indeed, romanticism, which now pervades more or less all schools, being felt to be the very fountain of music, is the chief prompter. That in consequence of the changed internal and external nature of music more care has to be taken than in earlier times to ensure a correct reading must be evident to all but consummate Philistines, to whom music is no more than a combination of sounds made according to certain rules and in a manner agreeable to the ear. With such men it is, of course, useless to reason. But if among the believers in the emotional capacity of music there should be any who doubt the necessity of minute indications of expression, let them get an unknown work by a distinguished modern composer, have it copied without the indications, and try what they can make of it; and having exercised their taste and ingenuity in this way, let them take up an exact copy, and see whether this does not correct some misapprehensions and reveal some unsuspected facts. Perhaps then they will come to the conclusion that the real need and desideratum is augmentation rather than reduction of indications.

I think it is a safe assumption to say that the necessity of a careful indication of the composer's intentions is all but generally admitted. Indeed, the question which is most discussed is that about the language to be used. But to discuss this question profitably, it was necessary to settle first the question about the desirable amount.

(To be continued.)

AMATEURS.

It is a vexed question whether amateurs have a right to interfere with professional musicians' bread, and whether musicians have a right to complain about this interference, or whether they might consider it an open concurrence, looking at musical performances as a field free to anybody who chooses to exert his or her voice or fingers, and make money by it. Amateurs were for a long time considered those musical people who differed from professionals inasmuch as they never took money for their work. They were those who loved music, helped and patronised professionals, and whom artists looked up to for support. Another notable difference was, that professionals worked and studied hard, and being able to overcome much greater difficulties than the amateurs, the latter never attempted to enter into competition with professionals, but listened attentively and respectfully in order to learn something.

But all this is now changed. Artists do by no means pass years studying and working hard as they used to do before they dared confronting the public. On the other hand, amateurs have magnanimously done away with all scruples of taking no money, and they sing, and they compose, and they conduct, and

condescend even to taking royalties—in fact, they enter with spirit into the fight; and I will be bound to say that, if teaching was not so tedious and unremunerative an occupation, they would give lessons too in what they understand, and most likely in what they do not understand, even in this respect imitating professionals; for, I remember very well a case, where a country professor, a lady, came to me for some lessons on the harmonium, *which she had to teach* in the country, without having any idea how to play it, how to blow, how to produce a single sound properly.

The question: Are amateurs fairly entitled to compete for public remuneration with professionals? I should decidedly answer in the negative. It is not fair, and especially because we fight with uneven arms. They have numbers of acquaintances, enjoy naturally all the advantages of society. A lady of aristocratic connection comes to a publisher, and brings him a song, which may, or may not, be melodious, probably not original, but on what turns the question? On the musical value of it? Oh no. On the learned way it is written? Never. There is only one question, Will it sell? To do that the professional depends on two elements: on some singer taking it up for concerts and on the public buying it on account of its value. Both very legitimate means. Fancy now an aristocratic lady, young, and well connected, writes a song. She lives in South Kensington or Belgravia, has numbers of friends who give musical parties and engage singers. She writes an obliging word—words cost so little—to a singer of great reputation, invites him to dinner, shows him much courtesy, in fact wins him over in a very effective though inexpensive way, and asks him would he be so very kind as to lend the power of his immortality to her very poor effort. Where is the man to say No! He says he will be but too happy to do so. Off she drives the next day to some great publisher, stopping her prancing horses before his establishment. Open flow the doors, all the clerks' stiff I's to everybody else, become C's to her with their round backs. She wishes to see the chief of the house, who is but too ready to attend to all my lady's wishes. She offers her poor little song, quite unworthy his powerful patronage, occasionally she drops the remark that so-and-so has faithfully promised to sing it in as many concerts as he can find room for, and that her cousins, uncles, friends, relations, are sure to buy at least a couple of hundred copies of it. Where is the publisher to say No? And so the song is published, sung, bought, pushed, advertised with the full title of the peeress who wrote it—this alone being sufficient inducement for many people to buy it. And where, in the meantime, is the poor musician? He has no title to give, he dare not ask a great singer to take the song up without paying him, which the great lady replaces by a smile or a courteous letter; two or three pupils might buy the song; and the publisher knows that very well, and where is the professional then to earn his bread? Is the struggle fair? Is it right?

Worse yet—very much the fault of the professionals

themselves—is the loss in the high society *soirées* of paid singers. The amount of money paid on such occasions—not only in the time when Rossini used to come to London and conduct parties patronised by King George, or when Costa sat at the piano at Court or in Apsley House, and at all the great parties, but even twenty years ago—was enormous. Singers used to come from the Continent to sing at three or four parties a week for 25 guineas an evening, and they used to think themselves very lucky to make £500 or £600 a season, and so they were. But just as they already demanded much more than the grand Grisi, Lablache, Rubini parties did, who took 10 to 15 guineas, so did singers after them, especially those engaged at any of the Italian opera houses, increase their demands, not because they sang better than Lablache and Malibran, &c., not because they thought they should earn more money; no, simply because one or two great singers demanded exorbitant terms, and the others thought that accepting less would be like a confession of inferiority. So—both on the stage and in the drawing-room—the demands grew such that managers struggled against the impossible—viz., the expenses bigger than the receipts—until they had to give it up, and both our big opera houses are closed, and in the drawing-room the amateurs found out that it would amuse them much better to hear themselves sing and pay no artists, and, the idea being eminently practical, they instantly proceeded to execute it, and a *soirée* with artists paid is now as rare as twenty years ago it was the perfectly natural thing to do.

Of course there remains this to be said: You can always get an indifferent article cheaper than a good one, and if drawing-room audiences will put up with the indifferent singing of amateurs, they cannot compare that with the refined instructive singing of professionals, which they would have to pay for.

But then is this difference so great? Being given an intelligent amateur with a voice, and an intelligent professional with a voice, why could there be no comparison between the two in olden times? Because in those times the professional, in order to establish his superiority over all concurrents, studied hard—intonation, respiration, pronunciation, tone production, then scales, shakes, execution, and so on. It took him years to perfect himself under a good master, and this serious study and its result protected him against the rivalry of those who had not had the patience and perseverance to work so hard. But what is now done? A number of schools have been established, for cheapness sake, where a girl for a few guineas gets a quarter's (three months') tuition. It is all cut down to a nicety to so many minutes, so as to leave a margin of profit to the *entrepreneur* of the academy. If the girl during those three months learns one or two ballads, this curse of good music, if she be pretty and much-dressed, or the contrary, and pleases the uproarious part of an audience, she is sure to be encored. Then she is sure to do away with all teaching, and learning a few more ballads with some young composer, happy to lay his inspiration at her feet, she is

sure, too, in order to please the gallery, to shout high notes just before she leaves the platform in order to be recalled; her voice, which she has never known how to guide, first trembles, then loses the medium, then breaks. Never mind, in the meantime she has, perhaps, found somebody to marry the young Patti *en herbe*, or else she takes to teaching what she never knew herself, or finally she does nothing but bear the consequences of her unreasonable and presumptuous working, and gone she is. Another young girl, with another ballad, takes her place, ends in the same premature way, and so on, *con grazia ad infinitum*. Why should amateurs not compete with such artists? Here again the fight is not fair. Amateurs live in good houses in a comfortable way, get up in the morning when they like, rest and strengthen themselves, whereas the poor girl has perhaps to run on foot in wet weather to a rehearsal, or to the dressmaker, to get her dress ready for the concert, or otherwise to bear the brunt of poverty; she cannot last and fight for her existence; and the amateur, for his amusement, deprives the professional—I fully admit greatly through the carelessness and want of serious study of the latter—of his bread-and-butter.

So far the misery of the position. *Quid faciendum?* is the natural question, to which the reply is, that so far as composition goes, it is to be hoped the taste of the public will revert to works that want real ability and learning, works which everybody cannot write at leisure; but, with regard to singing, it ought to be the aim of those who wish to make a career, to avoid the two great mistakes of many singers to come before the public without thorough preparation and study for several years, so that they can show that their superiority has a claim over amateur superficiality, and then when they are remunerated, not to ask all-but-impossible prices, so as to drive the amateurs into giving up the idea of paying £400 to £500 an evening, and do without it altogether. The best proof are the instrumentalists who do work hard, who demand reasonable remuneration, and are comparatively free from amateur competition. The great singers of thirty or forty years ago who took *so much less*, studied and knew *so much more*. There is only one way to regain their position, that is to do as they did in times gone by, study seriously, perseveringly, and having obtained a great artistic result, ask a reasonable, possible price for it. L. E.

"NOCTURNOS LEMURES RIDES?"

(Continued from page 53.)

At first, a sense of oppression, as of being held down, not unkindly, but as by an all-pervading power, against which I could not even try to struggle—at least, bodily—but the mind struggled as if torn in contention with something it could not express. Then unfinished sentences, broken words, half-formed ideas seemed to loom all around, and gradually to frame themselves into shapes of material limbs and parts of faces of giant size, that moved about, a great seething mass. Now arose sounds, or rather noises, for they were of a very

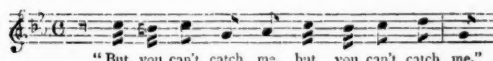
discordant order, as if every scale was being played simultaneously, but without any sense of time—rolled, as it were, into one.

These sounds appeared to come from the portions of the limbs and faces that were tossing around me, and I somehow felt pervaded by the notion that they were all trying to utter some musical phrase that never seemed finished, and the commencement of which I vainly endeavoured to discern; for each time I made an effort to concentrate my sense of hearing amid this Babel, I was overmastered by an eye—an eye that possessed the wonderful power of absorbing everything around it.

On whichever side I looked—before my sense could take in even the shape of what I felt was there—the eye stood before me. I tried to close my own, but with no effect, for truly, as the poet sings—

"The spirit's eyes are lidless,"

and above, below, on every side, everything was absorbed by the eye. It seemed to be everywhere. And now I became conscious of a distinct musical tone that shaped itself into the opening phrase of Bach's C minor fugue (*from the forty-eight*). Words too were heard from time to time, but this, I noticed, was only when I tried to fix my attention on the other sounds. Then the words rang out sharp and clear—



A wonderful eye—of what colour it would be impossible to say, for at every moment it irradiated with prismatic beauty. Equally impossible to describe it in any other sense, for it seemed to suggest all shapes, and equally expressed sorrow and joy, scorn and pity, love and hatred—truly, a protean eye.

As I gazed on this wonderful thing, a great desire came over me to fathom its depths, but or ever the desire was fully formed, came also the sense of the infinite impossibility, and I looked down into the great steel-blue depth with a kind of hopeless immeasurable awe. Yet not altogether hopeless, perhaps, for I felt drawn towards it by an irresistible power, and I involuntarily struggled against the awe, and tried to speak. Oh! that I could question this great impenetrable sphinx. I would have cried aloud to it, laid bare my whole soul, and prayed for an answer, but the grand stony orb was silent, immovable, save for an instant, when I fancied I saw some very tiny sparkles rising, like the bubbles in a glass of champagne, from—where?—and as they seemed to near the surface, I saw, or fancied I could trace, the words, *WAS—IS—SHALL BE*—and then a great, great depth opened unto me, and for, a moment there stood forth a *child's face*.

Oh, that face! gentle, grave, beautiful; the profound beauty of innocence. It was like a revelation; as the eye had absorbed all the other forms and sounds, so now itself was absorbed, lost, in the childish face before me. It was but for a moment, and then it began to fade; but in that moment a complete retrospective panorama environed me. I was a child again. Again I was working for musical honours; again I saw the thoughtful face, and seemed to hear the patient encouraging tones, of him who had opened to me the possibilities of art (now, alas! of the *great majority*). And then I was in a vast cathedral, where a clergyman was reading, "except ye become as little children," and the organ broke in with

the tones of the grand chant, "As it was in the beginning, is now, and ever shall be."

"Come."

I could see nothing, but I felt the presence of the child. "Come," said the dear voice; "come and see what they are doing for us."

Suddenly I was in a great city, with its teeming myriads hurrying to and fro. It was evidently a time of rejoicing, and judging from the great numbers of the young of both sexes, who were on all sides, I supposed it to be the occasion of a children's *fete*. I tried to stop some as they passed me, but no one heeded my presence, and when by dint of repeated importunity I did succeed in getting one or two to turn towards me, they only answered by pointing to the opposite wall, on which I saw large printed bills, before which a continuous crowd was assembled.

Making my way across the wide street, I read the announcement that the Examination Halls were now open, and calling on all, but especially the young, to come forward and show what they knew, and how they were taught the glorious musical art. At the head of each bill was printed in large letters:

Established for the benefit of the young, for the general advancement of musical genius and the universal brotherhood in harmony.

This then was the cause of all the excitement I saw on the faces of the young folks; not but what the elders showed their appreciation too, for I could hear on all sides expressions of joyful contentment, and many were the stories of how the speaker knew for certain that the scheme was to embrace all the different schools. The Sapphics, and the Apollonics, the Orpheonics, the Euterpics, and all the other "ics," had agreed to unite their forces, and thus the future generation would become a great musical race. The entire world was to be regenerated, and peace and music were to reign in a glorious millennium.

The idea had evidently taken a great hold of the whole people. They rose to it as a salmon to the fly. These grave and learned doctors in whom, of course, was concentrated the entire secret wisdom of the divine art, had voluntarily offered to examine the children. It was indeed noble of them to come forward thus, and find out what the little ones knew. It was a movement well calculated to foster the undoubted genius of the nation, and the children could never be grateful enough. These sentiments were freely expressed, and everybody was rushing to enter the names of the eager little faces that accompanied father and mother to be the recipients of this great boon.

Drifting with the stream, I came to an immense square, one side of which was filled entirely by a splendid building. On the centre dome blazed in gold letters,

EXAMINATION HALL,

and a broad flight of noble steps, flanked on either side by statues of the world's tone-immortals, led to the principal entrance, whose lofty doors were kept in constant motion by the ingress and egress of the visitors.

I soon found myself within the entrance-hall, a superb place; the floor was inlaid with mosaic of coloured marble, and everything was carried out in a way calculated to show its splendid dimensions to the best effect. On each side, at regular intervals, were openings leading to committee-rooms, and over each entrance was the

name of the particular school or college to which it belonged, in this form :

SAPPHIC.
(Committee.)

ORPHEONIC.
(Committee.)

Looking into the rooms as I passed round, I saw the various members seated at their respective tables ; and their animated appearance denoted that they were fully occupied in discussion.

"You are interested," said a gentlemanly-looking person standing near.

"I am, indeed," was my reply. "It promises well for the future, to see so many different schools working together so harmoniously, for of course they have one basis."

"H'm—let us hope it will be all's well that ends well."

"You don't seem over-hopeful," I answered. "On what rock do you think they will split?"

"Well, you see, I am not a musical man, or I might think differently ; but it seems to me that they have set themselves a very difficult task. Every school, nay, almost every teacher, has different opinions, and different ways of expressing, what they all intend to mean, the same things. The number of questions, nay, I may say the number of books published on what they call 'the elements' alone, is positively enough to drive any sane man into Bedlam, and each is quite certain that his idea *'is the truth!'* Now, you know, this may be all very well for musical *men*, but for musical or would-be musical *children* must be very awkward."

"Truly," said I, "an examination, to be successful, should be for the purpose of *finding out what the candidate knows.*"

"Whereas," laughed he, "many questions I have seen are so turned and twisted about, and rendered so abstruse, that one is tempted to say, the object is to find out what the candidate *does not know*; of course a very easy task for any examiner."

Just then two or three others joined us, and turning to one of them, he shook hands, saying :—

"Well, great secretary, 'how are you? Here is a gentleman who is most enthusiastic about our Institution."

The person addressed looked inquiringly at me, so I spoke—

"I am more than pleased ; indeed, it is a glorious sight."

"Fine, isn't it?" said he—"Fine spec."

"I beg your pardon."

"Fine spec," he repeated, touching his pocket significantly, at which the rest laughed.

I was somewhat nettled at his tone, and spoke sharply : "I should imagine a great movement like this might be better named."

"Of course," he interrupted, with a smile, "call it what you like ; nevertheless, it *is* a spec., and a good-paying one. The children come in shoals, and we take their fees and—"

"Hand them over to the professors," broke in the first with whom I had been conversing, "having done your part of the duty."

"And the examiners," I inquired, "are they chosen from the different schools to act together?"

"Not a bit of it." Of course, each school is represented by its own examiners, and the candidates select which they enter."

"But," said I, "I should have thought, now that all had agreed to work together and sink all differences, one thorough examination, sanctioned and certificated by all—"

"Look here, my friend," he replied, "it's easy enough to sink all differences, in a pecuniary sense, while the fees come rolling in so heavily ; but if you imagine *our school*

is going (in a musical sense) to sing second to those—hem ! it is not well-bred to use invectives—those *Eratoics*, why, you are greatly mistaken. They—"

"He's at it!" cried the one who first spoke to me. "For goodness sake, stop!"

But the secretary paid no heed to his friend ; he had seized me by the button-hole, and went on, regardless of the murmurs around, for by this time there was quite a crowd.

"My dear sir, their ignorance is something astounding. They don't allow the interval of an extreme third!"

In an instant an angry voice from behind broke out— "Don't listen to him, it's simply preposterous. His school don't admit of common chords being formed on every note of the scale!"

"There is no common triad on the seventh of scale."

"Yah ! but you allow an inversion. How can the upper storey exist without the foundation?"

A perfect tumult now raged ; voices on all sides screamed, regardless of sense or reason ; retort and recrimination followed each other quickly, amid screams of laughter, sneers, and groans.

"Who cares for the Euterpics?"

"I tell you the Sapphics don't allow—"

"Sir, it is a pluperfect—"

"Pluperfect humbug."

"We are the first established."

"This is the truth—"

"Oh, you—you are—"

Tearing away from the hand that grasped my coat, I rushed madly out of the hall, and down the steps, into the street beyond, where I was stopped by a large party of lads, who were marching along arm-in-arm, occupying the entire width of the street, and shouting in chorus, to the accompaniment of cellos and basses :—

And the Sapphics, and the Graphics would'n't pass the Po-ly-her-pics,



And the O-nics, and the To-nics would'n't pass the poor Eu-ter-pics,



But they all did a-gree, But they



all did a-gree In tak-ing the fee.



VEC.

CHRONOLOGICAL TABLES AND THEIR MATERIAL.

BY E. PAUER.

(Continued from page 55.)

GERMAN COMPOSERS OF SACRED MUSIC.

- 1681—1745. ZELENA, JOHANN DISMAS; b. at Lannowitz (Bohemia), d. at Dresden. Probably pupil of A. Lotti and J. J. Fux. Composer of 20 masses, 3 requiems, 2 Te Deum, responsories, hymns, psalms, &c.
- 1685—1750. BACH, JOHANN SEBASTIAN; b. at Eisenach, d. at Leipzig. Composer of every kind of sacred music. See the biographies of Forkel, Hilgenfeldt, Spitta.
- 1686—1779. WAGENSEIL, GEORG CHRISTOPH; b. at Vienna, d. there. Pupil of J. J. Fux; teacher of the Empress Maria Theresia. Composer of the oratorio "Gioas."
- 1688—1758. FASCH, JOHANN FRIEDRICH; b. at Buttstädt, near Weimar, d. at Zerbst. Pupil of Kuhnau, later chapel-master at Zerbst. Composer of masses and motets. Not to be confounded with his much more celebrated son, Carl Friedrich Christian Fasch, 1736—1800.
- 1690—1749. STÖLZEL, GOTTFRIED HEINRICH; b. at Grünstädtel (Saxon Erzgebirge), d. at Gotha. Pupil of Cantor Umlauf, of Schneeberg, and Cantor Hofmann, of Leipzig. Composer of 8 (double) sacred services for the year, consisting of cantatas and motets, 14 Passions- and Christmas oratorios. For specimens of his works, see the collections of Fétis, Rochlitz ("Salve Regina," published by Hofmeister, Leipzig), and Winterfeld.
- 1690—1744 (?). RATHGEBER, VALENTIN; b. (where?) about 1690, d. after 1744 (?). Details are wanting. Member of the Benedictines. Composer of a great number of masses, psalms, litanies, offertories, antiphonies.
- 1693—1745. FÖRSTER, CHRISTOPH; b. at Bebra (Thuringia), d. at Rudolstadt (?). For many years chapel-master at Merseburg; composer of cantatas, &c.
- 1696—1763. BELLERMANN, CONSTANTIN; b. at Erfurt, d. at Münden as director of the High School. Composer of 8 oratorios and many other sacred works. Details are wanting.
- 1698—1760. WAGNER, GEORG GOTTFRIED; b. at Mühlberg, d. at Plauen. Pupil of Kuhnau, at St. Thomas School, Leipzig. 1726 appointed as cantor at Plauen. Composer of oratorios and cantatas (not published) which were held in high esteem. Details are wanting.
- 1699—1783. HASSE, JOHANN ADOLPH; b. at Bergedorf, near Hamburg, d. at Venice. Pupil of Porpora and Alessandro Scarlatti; composer of 10 oratorios, 5 Te Deums (with orchestra), many masses, 1 requiem (in honour of Augustus the Powerful—August der Starke), Magnificats, Misereres, litanies, motets, psalms, cantatas. See the collections of Rochlitz, Weeber, Gevaert; also a Te Deum in D at Peters', Leipzig.
- 1700—1800.
- (About) 1700—(?). KOLBERER, CAJETAN; b. (?) at Andechs (Upper Bavaria). A member of the Benedictines; composer of a great number of sacred works. Details are wanting.
- (About) 1700. MÜNSTER, JOSEPH JOACHIM BENEDICT; b. (?), d. (?). Lived during part of his life at Reichenhall (Bavaria). Composer of a good many sacred works, also of theoretical books, "Musices instructio in brevissimo regulari compendio rationaliter data" (1752—1756, in five editions), and "Scala Jacob ascendendo et descendendo," &c. (1753—1756, in two editions). Details are wanting.
- (About) 1700—1755. HARRER, GOTTLIEB; b. (?), d. at Carlsbad. Cantor of St. Thomas School, at Leipzig (1751—1755). Composer of 7 oratorios, many masses, psalms, &c. See collections of Hiller, ii. 11; also "Auswahl," Trautwein, Berlin, xvi. No. 47.
- 1701—1759. GRAUN, CARL HEINRICH; born at Wahrenbrück (Province of Saxony), d. at Berlin. Pupil of Schmidt, of Dresden. Composer of many sacred works, of which the best known is "Der Tod Jesu" (1755); also a Te Deum (Battle of Prague) 1755, funeral services for August Wilhelm, Duke of Brunswick (1738), and for Friedrich Wilhelm I., King of Prussia (1740). See the collections of Winterfeld, Hiller, Rochlitz.
- 1704—1774. TUMA (THUMA), FRANZ; b. at Costebetz (Bohemia), d. in a monastery at Vienna. Chapel-master of the Empress Elizabeth. Composer of masses, motets, &c.
- 1706—1783. HABERMANN, FRANZ JOHANN; b. at Königswarth, d. at Eger (Bohemia). Teacher of Dussek, Misiwiczek, Cajetan, Vogel, &c. Composer of masses and litanies.
- 1708—1772. REUTTER, GEORG CARL VON; b. at Vienna, d. there. Composer to the Court, chapel-master of St. Stephen's Cathedral; 1746 second, 1751 first chapel-master of the Imperial Court. Composer of oratorios, masses, motets, cantatas. Compare biographies of Joseph Haydn.
- 1708—1769. KÖNIGSPERGER, R. F. MARIANUS; b. at Röding, d. in the monastery at Prüfingen, near Regensburg (Ratisbon). Composer of a great number of sacred works. Other details are wanting.
- 1709—1753. GEBEL, GEORG (the son); b. at Brieg, d. at Rudolstadt; pupil of his father (1685—1750). Composer of two complete sacred musical services (cantatas) for the whole year, of a mass, two Christmas cantatas, &c.
- 1710 (?)—1790 (?) CLEMENT, JOHANN GEORG; b. at Breslau, d. there. Appointed as chapel-master of a church. Composer of masses, motets, &c. Details are wanting. Sometimes called Clemens and Clemento.
- 1711—1783. HOLZBAUER, IGNAZ; b. at Vienna, d. at Mannheim. First chapel-master of Count Rottal, in Moravia; afterwards conductor of the theatre (an der Wien) in Vienna. 1750, Court chapel-master at Stuttgart; 1753, at Mannheim. Greatly esteemed by Mozart. Composer of the oratorios "Isaaco," "Betulia Liberata," of 26 4-part masses with orchestra, a German mass, motets, &c.
- 1714—1787. GLUCK, CHRISTOPH WILLIBALD; b. at Weidenwang (Palatinate), near the Bohemian frontier, d. at Vienna. Composer of a 4-part De profundis, &c., the eighth psalm à capella.
- 1714—1788. BACH, CARL PHILIPP EMANUEL; b. at Weimar, d. at Hamburg. Composer of 22 Passionsmusiken, many cantatas, several oratorios, of which the "Israeliten in der Wüste" is considered to be a good work.
- 1714—1785. HOMILIUS, GOTTFRIED AUGUST; b. at Rosenthal (Saxony), d. at Dresden. Pupil of Seb. Bach and teacher of Adam Hiller. Greatly respected as composer of sacred music, a Passions cantata (1775), a Christmas oratorio, "Die Freude der Hirten" (1777), a Passion-music of St. Mark, a service of sacred cantatas for the year, many motets, &c.
- 1715 (?)—(?). SPIESS, JOHANN MARTIN; b. (?), d. at Berlin (not certain). Music teacher at Heidelberg, later at Berlin; author of "David's Harfenspiel in 150 Psalmen auf 342 Liedermelodien" (1745), and of 26 sacred arias (1761).
- 1715—1797. DOLES, JOHANN FRIEDRICH; b. at Steinbach (Meiningen), d. at Leipzig. Pupil of Sebastian Bach 1744, cantor at Freiberg; he succeeded Harrer (see above) 1756 as cantor of the St. Thomas School of Leipzig. Composer of chorales, cantatas, choral-preludes, a German Magnificat, several Passionsmusiken, masses, &c.
- 1716—1782. SEEGER, JOSEPH (also written SEGER, SEEGR, ZEGERT, SEEGERT); b. at Rzepin, near Melask (Bohemia), d. at Prague. Teacher of Kozeluch, Maschek, &c. Composer of several masses and shorter sacred pieces.
- 1717—1792. BRIXI, VICTORIN; b. at Pilsen, d. at Podiebrad (Bohemia). Composer of a great number of masses, &c. Details are wanting.
- 1718—1809. SCHMITTBAUER, JOHANN ALOYS; b. at Bamberg, d. at Carlsruhe. Composer of greatly-esteemed sacred works. Details are wanting.
- 1718—1785. ROLLE, JOHANN HEINRICH; b. at Quedlinburg, d. at Magdeburg. Composer of several complete services of sacred cantatas for the entire year, 8 Passionsmusiken, 23 biblical dramas (oratorios), &c.
- 1719—1787. MOZART, LEOPOLD JOHANN GEORG; b. at Augsburg, d. at Salzburg. Composer of 12 oratorios, masses, and other sacred works.
- 1720—1774. AGRICOLA, JOHANN FRIEDRICH. See Organists. Pupil of Sebastian Bach, later of Quanz. Composer of several sacred works.

- 1723—1774. GASSMANN, FLORIAN LEOPOLD; b. at Brüx (Bohemia), d. at Vienna. Pupil of Padre Martini; succeeded Reutter (see above) as chapel-master of the Imperial Court of Vienna. Composer of oratorios and many other sacred works.
- 1724—1788. PELCHLEGEL (PELSCHLÖGEL or LOHELIAS), JOHANN; b. at Loschau, near Dux, d. in the monastery of the Jesuits at Marianheim. Composer of several oratorios, masses, motets, &c.
- 1727—1789. HERTEL, JOHANN WILHELM; b. at Eisenach, d. at Schwerin. Composer of 8 oratorios describing the life of our Saviour. Details are wanting.
- 1728—1804. HILLER (HÜLLER), JOHANN ADAM; b. at Wendisch-Ossig, near Görlitz (Silesia), d. at Leipzig. 1789 successor of Doles as cantor of the St. Thomas School. Composer of 50 sacred songs for children, choral-melodies for Gellert's sacred odes, cantatas, the 100th Psalm, a Passions-cantata, &c.
- 1729—1796. GRUBER, GEORG WILHELM; b. at Nürnberg, d. there. Since 1765 chapel-master in his native town and excellent violinist. Composer of oratorios, a Stabat Mater, funeral cantatas, &c. Details are wanting.
- 1730—1803. PASTERWITZ, GEORG VON; b. near Passau, d. as deacon of the Lyceum, Kremsmünster (on the Danube). Composer of many sacred works—a requiem, oratorios, &c. See also Organists, and compare Rochlitz iii. 80 (Requiem).

(To be continued.)

WAGNER'S MEISTERSINGER AT BRUSSELS.

MUSICAL Brussels is moved to its heart's core by the first performance of Wagner's *Meistersinger* (*Les Maîtres Chanteurs*). The reader knows already that M. Victor Wilder furnished the French translation, which must have been a frightfully difficult task. But it is not only Brussels, but also Paris and the whole of France, that are stirred by the great event. The *Ménestrel*, in which for some time has been appearing an analysis of Wagner's musical comedy by one of his admirers, M. Camille Benoit, contains, in the number of March 8th, two long articles *à propos* of the performance at Brussels, one of them by the above-named gentleman, the other by M. Arthur Pougin. If we cannot subscribe to all the fiery words of M. Pougin, we can heartily applaud the candour and perspicuity of his remarks.

Here are some excerpts from M. Pougin's account of *Les Maîtres Chanteurs de Nuremberg*.

"The libretto of the *Maître Chanteurs*, who occupy me to-day, is childishly silly . . . The principal—namely, sentiment, passion, dramatic action—is completely stifled under the weight of incidents and episodes which should be merely accessory . . .

"Under the pretext of dramatic truth, and believing that he created something new, Wagner has broken with the old custom which divides the acts into several pieces—airs, duets, trios, &c.—and has only admitted a division into scenes with an uninterrupted dialogue between the several personages, who answer each other without ever mingling their voices, and even without their dialogue taking a definite form, without affecting in a single instance the form of any kind of piece, but in voluntarily avoiding, I shall not say the regular structure, nay, even the appearance of symmetry between the phrases . . .

"I could not help admiring the splendour of this [Wagner's] orchestra, its variety, colour, immense richness, and astonishing originality . . . Ah, if one could but forget in hearing the marvellous orchestra, in listening to these symphonic designs whose elegance and nobility vie with the richness and novelty, if one could forget that one is in the theatre, could make light of the essential conditions and necessities of the dramatic action, if

one could more especially help regretting that the human voice, this most admirable, most expressive, and most touching of all instruments, is sacrificed without pity, without logic and reason, to this polyphonic *ensemble* which strangles and stifles it in its cruel grasp."

However great the difference of opinion as regards the work itself, all agree that the performance was in every respect excellent—the *mise en scène* as well as the singing and acting.

Foreign Correspondence.

MUSIC IN LEIPZIG.

March, 1885.

SARASATE obtained the most enthusiastic applause in the ninth concert of the New Gewandhaus by his reproduction of Mendelssohn's violin concerto, and by the expressive execution of the pleasing and grateful romanza (Op. 155) by Carl Reinecke, heard here for the first time. He also played a very piquant but rather spiritless composition by Guiraud. The orchestra at this concert was excellent throughout, giving as they did a most laudable interpretation of the overture to the *Zauberflöte*, the C major symphony of Schumann, and the scherzo by Goldmark. This work, strangely enough, pleased very much more some years ago. It fails to warm the public now, and not without reason. It is a carefully constructed piece, but the empty phrases are badly put together, and it has an uninspiring, tame, and lame end. The tenth concert in the Gewandhaus had as its principal number *Frithjof*, by Max Bruch, in the execution of which the Pauliner Gesangverein and other artists of Leipzig, Fräulein Jahns and Herr Schelper, took part. The work proved again to be a very masterpiece which few works of our contemporaries can hope to rival, and its spontaneity, nobility of invention, and masterly use of means are admirable. The execution left nothing to be desired. The like may be said of the overture to *Ruy Blas* by Mendelssohn, with which the concert began. The concerto in *Ungarischer Weise*, by Joachim, was executed by Herr Concertmeister Petri in a highly respectable manner considering the colossal difficulties of the concerto for the player. That it gained no great success is mostly the fault of the composition, for it contains scarcely a flash of brilliancy in its enormous length, and this is a fact that the warmest admirer of Joachim cannot deny. The whole work is more *made* than inspired. The eleventh concert enabled us to give a welcome to Rubinstein, an always joyfully received guest. He showed himself in a threefold capacity, as pianist (with Beethoven's E flat concerto), as composer, and as conductor; in the last quality directing his so-called ecclesiastical opera, *Der Thurm zu Babel*. The concerto of Beethoven, it must be said, turned out to be a failure, for the genial artist did not master the technical difficulties, and his memory was treacherous, so that he was forced to improvise a good deal that was not Beethoven. Moreover, he took the time so hurriedly that there was no real enjoyment. Nevertheless, the audience applauded so heartily at the end of the work that Rubinstein played again, this time in a highly charming and finished manner the variations of the suite in D minor, by Handel. The *Thurm zu Babel* offers very difficult work for the choir, which is almost always divided, in two, sometimes three parts; but the task was very effectually mastered by the Gewandhaus choir, though the composer took the movements at a pace which destroyed the possibility of following the text, or of enjoying the melody. The orchestra did well. Herren Lederer, Schelper, and Waldner, the soloists, laboured well without hope of com-

manding sympathy, because the soli parts are unthankful, and the work is too fully orchestrated. The bravest singer struggling with a too noisy orchestra cannot ever become victorious. The choruses for the most part are very jubilant, and some are of great beauty. The reception was very enthusiastic. In the opening of the concert the overture to *Aladdin*, by Reinecke, was heard. It has not been given for years at the Gewandhaus concerts. It proved to be very effective, and excited the warmest applause for the composer, who conducted. The execution was fine, but in one place, because of the wide space that divides the wood wind from the conductor, there was a little uncertainty. We have already called attention to the fact several times that the performances of the orchestra are given at a risk, by the peculiar method of placing of the players. We would venture to express the wish that in future no mixed programmes should be given. The concerts should be either choral or purely orchestral.

The twelfth and last concert in the New Gewandhaus was in honour of the memory of Bach and Handel, and had in its first part works of Bach only, and in the second part those of Handel. With the exception of the sinfonia for organ, string orchestra, three trumpets, and two oboes, that began the concert, and which was seriously spoiled by the hurried and tasteless performance of the organist, Herr Homeyer, all the works were given in a style worthy of the festival. The cantata "Freue dich, erlöste Schaar," was shortened with advantage. The warmest adherents of Bach cannot with truth assert that he was ever happy in his treatment of the human voice. In this cantata, as in most of his other vocal works, the singers have to struggle hard with his unsympathetic vocal writing; but both soloists, Fräulein Fides Keller and Herr Dr. Krückl, were very brave, and mastered the many divisions and coloraturas that are like dry solfeggii, victoriously. Bach's concerto for two violins with accompaniment for string orchestra was played by the Herren Brodsky and Concertmeister Petri in an artistic style. The second and third movements especially, pleased the public. The second part began with the anthem "Zadok the Priest," in which the vocal effects were realised in an overpowering manner. This was followed by an air from *Rinaldo*, sung by Fräulein Keller, and the concerto in G minor for string orchestra, two solo violins, and one solo violoncello. The "Hallelujah" from the *Messiah* formed a dignified and brilliant end to the concert, in which Herren Petri and Brodsky and Herr Alwin Schroeder took part. The masterly execution of the Scherzo by the orchestra is worthy of particular mention.

The Euterpe Society has displayed considerable activity, even though it has not been thoroughly happy in the novelties chosen. The symphony by Ivar Holter and symphony by Herzogenberg deserve to be recognised. The symphony by Holter, which was produced at the seventh concert, is weak and noisy; the first movement is the best, but the three following are not up to the mark. On the other hand, the symphony by Heinrich von Herzogenberg is well worked, and for the most part cleverly instrumented, but the influence of Brahms is so patent that the hearer derives little enjoyment from it. The soloists of the seventh concert were Herr Concertmeister Halir, from Weimar, who played a concerto Romantique by Godard, and smaller pieces by Simon and Popper; and Fräulein Helene Walden, from Dresden, who sang "Ingeborg's Klage" from *Fritzhof* by Bruch, and Lieder by Nodé, Reinecke, and Reinhold Becker, but who did not win the sympathy of her hearers. The eighth concert brought forward the Concerto Grosso by Handel, suite by Brüll, and B flat major symphony by Mozart. Brüll's suite, as a novelty, made a very good impression.

Solos were given by Frau Klinkerfues from Stuttgart, who played the D minor concerto by Rubinstein, the chromatic fantasia and fugue by Bach, and études by Chopin and Henselt, with remarkable technical power and animated delivery. At the ninth concert we heard the symphony by Herzogenberg, besides the beautiful overture to *Medea* by Bargiel; variations for four hands by Schubert, scored in a masterly style by Theodor Gouvy; and the concert air "Almansor" by Reinecke, which Herr Perron gave excellently, and gained great applause, as he did also with the Lieder sung later in the programme. At the tenth and last concert the well-known pianist, Fritz Blumer, played the concerto in G minor by Saint-Saëns, a gavotte by Bach, a nocturno by Chopin, and a valse-caprice by Raff. His execution is excellent. Exception must be taken to his reading of Chopin's Notturmo, which was totally unpoetical. He might have chosen a worthier solo piece than the very trivial Valse-Caprice by Raff. Fräulein Häring, from Genf, sang the air "Zeffiretti lusinghieri" from *Idomeneo* by Mozart, and Lieder by Brahms and Schumann, and obtained a well-merited success. The orchestral works of the evening were the symphony in C minor by Beethoven, and the overture Op. 166 by Reinecke. Both were well played, and were brilliantly received.

MUSIC IN VIENNA.

[FROM OUR SPECIAL CORRESPONDENT.]

VIENNA, March 12th, 1885.

THE most important musical event of the last four weeks has been the production of Handel's *Saul* by the "Gesellschaft der Musikfreunde," to celebrate the bicentenary anniversary of the composer's birth. The performance, conducted by Herr Hans Richter, was most excellent. The soli parts were sung by Mesdames Schmid-Csany, Rosa Papier, and Messrs. Winkelmann, Reichmann, and Schittenhelm, from the Hofopera; the chorus, which numbered more than three hundred voices, was selected from among the members of the Singverein. The magnificent choruses of the work, particularly those in the third part, made a deep impression. The Dead March, so popular in England; the choruses, "Mourn, Israel," and "Gird on thy sword," and the airs assigned to Saul and David, were wonderfully rendered. *Saul* was performed for the first time in Vienna in Feb., 1873, under the direction of Brahms. When shall we hear it again? The last Gesellschafts concert included Mendelssohn's overture "Fingalshöhle," the violin concerto by Brahms, two little choruses by the same composer, and Haydn's symphony in C, composed for Paris in 1788. The concerto was performed by Fräulein Marie Soldat, from Berlin, a pupil of Joachim, of whom he may be proud. Her facility in the most difficult passages, her phrasing, warmth of tone, and pure intonation, are astonishing. She was called for with a storm of applause again and again. The sixth Philharmonic concert included Gade's overture "Im Hochland," Dvorák's second "Rhapsody slavic," a violoncello concerto by Molique, and the symphony in E flat (Köchel, 543) by Mozart. The spirit and power of the latter work, so cleverly performed as it was, brought pleasure to the heart and the ear. We learn to estimate such works more and more when they are heard after a long interval. The rhapsody by Dvorák, which was performed also some years ago in a Gesellschafts concert, did not please at all; and no wonder, for it lacks in interest. Herr Robert Hausmann, from Berlin, who performed the concerto, was greeted with the warmest reception. The rich and full tone of his instrument, the

natural feelings he imparts to his phrasing, his dexterity of technical manipulation, form a perfect whole which makes his performance attractive. The two above-named soloists, Frl. Soldat and Herr Hausman, together with the pianist, Frl. Marie Baumayer, one of our best musical artistes, were heard together on an evening in a selection of chamber-music, and earned well-merited plaudits. Their selection comprised Schumann's piano trio, G minor, Op. 110; Brahms' sonata with violoncello, Op. 38; Boccherini's solos, and Beethoven's serenade, Op. 8 (the viola part performed by Herr Bachrich, from the opera orchestra). The sixth and last of Herr Kretschmann's orchestral concerts was devoted to Bach and Handel: Bach with his suite in D, his piano concerto, well performed by Herr Professor Door, and Handel's concerto, G minor, for stringed instruments. The famous Pablo de Sarasate gave a concert in the great Musikvereins-Saal during the Carnival. Though the programme showed little novelty, the room was crowded to the last seat, and the applause was as great as possible. A second concert, in the small saloon, Bösendorfer, was likewise filled. Sarasate was heard here for the first time as a quartet player, performing with Herr Hellmesberger (viola) and his two sons (second violin and violoncello) the quartet, Op. 74, by Beethoven. To hear a modern virtuoso perform a classical work is a singular thing: we hear him and can scarcely credit our ears. And so it was in this case. With Herr Professor Door he performed also the rarely-heard fantasia, C major, Op. 159, by Schubert; the Romance, by Svendsen, Serenade Andalouse, and other piquant pieces. In these the Spanish player was himself again.

The fourth quartet evening of Hellmesberger was so only by name, as there was no quartet at all. First the concerto, E minor, by Handel (another bicentenary feast); secondly, Brahms' trio, C major, Op. 87; thirdly, a new sestet by Bronsart. The concerto was put together from the twelve great concertos, Nos. 3, 6 (Musette and Finale), 10 (Air). The Sestet showed but little of the qualities of real chamber-music, but a combination of different styles with long solos for the violoncello, and every part apparently anxious to exhibit some out-of-the-way design.

The Singakademie also held its celebration. The hero being Bach, the concert was near the birthday of the great man (March 21). It included the cantata "Sie werden aus Saba Alle kommen," which was well performed. It was followed by a sonata by Tartini (Herr Julian Egghard), four Lieder for four female voices, by Brahms; and Mendelssohn's hymn for alto solo, chorus, and organ, Op. 96. The said Lieder by Brahms are taken from his Op. 44; the different songs from his new published works (Op. 91-95), which are often heard in different concerts. Of all these one may be particularly mentioned, namely, the Op. 91, for alto voice with accompaniment of piano and viola. We also heard the quatuors with piano, Op. 92, and a Capella, Op. 93a. In my next report I shall take occasion to speak of the performance of Bach's B minor mass, which will be given on March 31, by the Singverein under the conductorship of Herr Hans Richter (2nd extra Gesellschafts concert).

In the Hofoper we have heard Ponchielli's *Gioconda* for the first time in a German translation. Frau Lucca, in the title-rôle, was the chief point of interest, but the opera itself will not take any more in German than it did in its English or its Italian version. The *Andreasfest* was already laid aside; Rubinstein's *Nero* is deferred from month to month. Meantime, the programme goes its ancient weary round. The best singers are only to be heard abroad, in the height of the season! In Frau Pauline l'Allemand, from Leipsic, we heard another Gast.

She performed Rosine, Marie, Philine, and proved to be a respectable singer with a good method, and a good actress besides; but our stage is too large for her. The tenor, Herr Filippi, was heard again, and a problematic engagement is in store for him.

The Carltheater (in the suburb Leopoldstadt) will have another short Italian season from April 7th to May 15th (as two years before with Sga. Turolla). The singers named are:—Alma Fohström, Theodorini, Arnoldi, Almati, Corri, Lablache, Merini; tenori—Ravelli, De Negri; baritone—Padilla, Pantaleoni; bassi—Pinto, Scolara. Among the operas mentioned is *Ruy Blas*, by Marchetti, new to Vienna.

Operas performed from February 12th to March 12th:—*Violetta*, *Afrikanerin*, *Norma*, *Gioconda*, *Tannhäuser* (twice), *Orpheus* (twice), *Aida*, *Barbier von Sevilla*, *Lohengrin*, *Regimentstochter*, *Favoritin*, *Faust*, *Mignon*, *Lucrezia Borgia*, *Meistersinger*, *Liebestrank*, *Templer und Jüdin*, *Violetta*, *Robert*, *Zauberflöte*, *Rigoletto*, *Vampyr*, *Faust*, *Martha*.

MUSIC IN CALIFORNIA.

San Francisco.

AFTER a four years' residence in this city of sand-banks, sea fogs, and speculation, I am at last enabled to chronicle a real event in the musical world, viz.: the performance of Edgar S. Kelley's music to *Macbeth*.

This talented young composer, who is a native of Wisconsin, made his first musical studies under Mr. Clarence Eddy, of Chicago, leaving him in 1876 to go to Stuttgart, where he worked under Max Seifriz. Here he had his first inspiration to write music to Shakspeare's great tragedy, but it was in San Francisco that the ideas were elaborated and completed. The whole work consists of overture and eleven numbers, the overture having already been produced by Theodore Thomas in Chicago, and No. 3, "The Royal Gaelic March," is to be performed during the present season at Stuttgart.

On the 12th inst. the whole work was given for the first time in its entirety—such parts of the text as are accompanied by music being read by one of our local actors.

To enter into a detailed description of each number would occupy too much of your valuable space, but special mention must be made of the "Royal Gaelic March," which is one of the most immediately pleasing numbers in the whole work. It is bright, festive, and marked by a distinctly Scotch character. This, as well as No. 6, the "Chorus of Spirits," was enthusiastically encored and repeated. In this, the only chorus, Mr. Kelley has given very decided proofs of his originality. To quote from the analytical programme: "In order the better to characterise the idea conveyed in the text, 'Mingle, mingle, mingle, you that mingle may,' the composer has made a new departure, and tried a form of his own. Instead of grouping together several melodies, which alternate with each other, he has given to various instruments, and groups of instruments, separate themes which they carry throughout to the end of the piece, the variety necessary to its artistic success, resulting from the addition of new themes, the occasional omission of others, and the predominance of others." The unearthly character of this spirit music is greatly enhanced by the introduction of xylophone, tamborine, triangle, &c., and throughout this chorus and the witches' dance the composer has most skilfully preserved the sound of the seething and bubbling in the caldron.

No. 11, the "Defeat of Macbeth," is a vivid description of battle scenes, one very effective feature being the

LIBELLE.

ÉTUDE CHANTANTE par FRÉDÉRIC MANN.

PIANO.

Molto vivo.

leggierissimo

p

a tempo

dim.

dolce volante

grazioso
p leggiero
rit.
Tempo I.

a tempo
rit. p
leggierissimo

rit.
sf
rit.

a tempo
pp
leggierissimo

The musical score consists of six systems of staves. The first system begins with a treble and bass staff. The treble staff has a melodic line with a slur and a fermata, marked *grazioso*. The bass staff has a simple accompaniment, marked *p leggiero*. A *rit.* marking is placed above the bass staff. The tempo changes to *Tempo I.* in the second system. The score continues with various musical notations, including slurs, fermatas, and articulation marks. Dynamics include *p*, *pp*, *sf*, and *leggierissimo*. Tempo markings include *a tempo* and *rit.*. The score concludes with a final system marked *a tempo* and *pp*.

The image displays a page of musical notation, likely for a piano piece, consisting of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The dynamics and performance instructions include: *f* (forte), *rit.* (ritardando), *sfz* (sforzando), *dim.* (diminuendo), *a tempo*, *pp* (pianissimo), *volante*, *cres.* (crescendo), *do*, *molto*, *molto dolce*, *f* (forte), *brillante*, and *cres.* (crescendo). The notation is written in a standard musical style with a clear layout of staves and notes.

This page contains six systems of musical notation for a piano piece. The notation is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The systems are as follows:

- System 1:** Features a treble and bass staff. The treble staff has a *ff* (fortissimo) dynamic marking. The bass staff has a *ff* dynamic marking. A *rit.* (ritardando) marking is present above the treble staff, and a *a tempo* marking is present above the bass staff. The system ends with a *pp leggerissimo* (pianissimo, very light) dynamic marking.
- System 2:** Continues the piece with various musical markings, including *ff* and *pp*.
- System 3:** Continues the piece with various musical markings, including *ff* and *pp*.
- System 4:** Features a *poco rit.* (poco ritardando) marking above the treble staff. The system ends with a *a tempo* marking.
- System 5:** Continues the piece with various musical markings, including *ff* and *pp*.
- System 6:** Features a *rit.* marking above the treble staff, followed by a *a tempo* marking. The system ends with a *brillante* (brilliant) marking.

The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a final chord marked with an asterisk (*).

introduction of trumpet calls from the different camps, followed by the rugged march of the English. As this dies away, a plaintive theme for the oboe is heard, suggestive of the desolation of Scotland. This is succeeded by further developments, till the climax is reached by the English March overpowering all other themes, and bringing to a close, a highly interesting, intellectual, and thoroughly original work. The remaining numbers are all melodrama, and here the composer has been singularly successful, giving evidence throughout of a highly poetic imagination. Many of the themes are of a decidedly sombre character—such as the phrase attending the appearance of Banquo's ghost, the warnings of Fate, and the leading themes of the overture. But then Kelley is no *Doctor mellifluus*—his harmony is vigorous and bold—and he has that most precious of gifts, originality. San Francisco is proud of him, and hopes that before long his Macbeth music may be heard in the Old World too! S. A. C.

OUR MUSIC PAGES.

IN presenting our readers this month with one of the compositions of Frédéric Mann, we do so feeling confident that they will be glad to make acquaintance with so elegant a piece of writing by a musician who will yet command a high place in the ranks of those whom the world calls worthy. The composer has already given proof that his talents are of no common order. This our readers will be able to verify for themselves after making acquaintance with "Libelle," *une Étude chantante*, as it is called. The majority of those who will give the piece a little attention will be inclined to agree with us in calling it "une Étude charmante."

Reviews.

Handel Album, containing extracts from instrumental music by Handel now rarely performed: the curtain-tunes, marches, and other incidental music from the Italian operas; selections from the sonatas for stringed instruments, organ and harpsichord music, oboe concertos, grand concertos, Water and Fire music, &c. Arranged from the scores for the Organ by W. T. BEST. Two volumes. (Edition Nos. 6557—58; in paper cover, each vol., net, 10s. 6d.; in cloth, each vol., net, 15s.) London: Augener & Co.

IF it is to be regretted that no national effort has been made to celebrate worthily the bi-centenary of Handel's birth in the country that calls him her adopted son, and disputes with Germany the ownership of his grandest creations, we may at least look with some satisfaction on the many demonstrations of admiration and love by societies and individuals of which we have latterly been reading and hearing so much. Among those who have paid their homage to the immortal master Messrs. Augener & Co. are conspicuous. Of the *Handel Album*, which they published on the 23rd of February, the birthday of the mighty Saxon, we may say that it does honour to them as well as to the composer. The two volumes of which it consists are indeed things of beauty; the finely-engraved and printed music the excellent gilt-edged paper, the pic-

turesquely-executed title-page, and the grey cloth binding, with its tasteful ornamental design in black and gold, form a *tout ensemble* which leaves nothing to be desired as regards outward appearance. And the contents are worthy, nay, more than worthy, of the setting. The full title given in the heading of this notice sufficiently characterises the nature of the publication. Nevertheless we may add that there are in these two volumes no less than a hundred and eleven pieces: nine overtures, twelve fugues, twelve act-tunes, eight marches, five gavottes, nine minuets, seventeen other dances (*passecaïlle*, *chaconne*, *sarabande*, *polonaise*, *bourrée*, *rigaudon*, *gigue*, *hornpipe*, and *tamburino*), and various extracts from sonatas, concertos, and other instrumental works, and from operas and oratorios (*arias*, *duets*, *choruses*, &c.). Reading in the *Handel Album* is as delightful as walking in extensive and richly-varied pleasure-grounds. By far the greater portion of the contents of these volumes will have for most musicians and amateurs the charm of novelty. For Handel's operas—*Scipione*, *Giulio Cesare*, *Rinaldo*, *Rodrigo*, &c.—and not a few of his instrumental and sacred vocal compositions are now much neglected, and yet deserve this neglect, if at all, only in part. If, for instance, his operas do not satisfy us as wholes, they certainly abound in matter that invites excerption. As regards the arrangements, it is enough to say that they are by Mr. Best, an acknowledged master of the organ and experienced adapter. Throughout the volumes the use of the stops is carefully indicated both in English and French. Other commendable features of the *Handel Album* are the "Classified Index" and the "Index of Major and Minor Keys," in addition to the usual "Contents." Our concluding words shall be words of thanks to the editor and publishers for this splendid gift.

Organ Works by J. S. BACH. Edited by W. T. BEST. Vol. I. (Edition No. 9801; net, 3s.) London: Augener & Co.

AS Messrs. Augener & Co. celebrated the bi-centenary birthday of Handel by the publication of a *Handel Album*, so they celebrated that of J. S. Bach (March 21) by the issue of the first volume of an edition of his organ works. It is a great and honourable undertaking, in which we wish all concerned the success it deserves. If the subsequent volumes will be like the first, organists and students of Bach generally may be congratulated; for, be their purse ever so scantily garnished, a model edition is within their reach. The most notable features of this edition, apart from the splendid engraving and printing of the music, are the following: (1) indication of the *tempo* by word and metronome; (2) indication of the stops to be used; (3) indication of the fingering and pedalling; (4) indication, by notes at the bottom of the page, of the execution of the ornaments. To Mr. Best the work of editing has evidently been a labour of love. But what true musician, especially if he is an organist, would not devote himself to the divine *cantor*? The

contents of the first volume comprises six fugues, each of which is preceded by a prelude; the keys of these couples of compositions are respectively c major, G major, D major, E minor, F minor, and G major. The critic who takes up the instrumental compositions of Bach finds that his occupation is gone. They, like all the composer's works, reveal a mastery of counterpoint which is absolutely supreme and unrivalled. And this counterpoint is not a mechanical contrivance, but a living language. Yes, these preludes, these fugues, speak to you—speak to you of all that stirs heart and mind. Bach a Dryasdust? Nay, say rather that he is a sublime poet and one of the most glorious romanticists. If you have not recognised Bach as such, you do not know him yet. And mark this, unless a musician is filled with enthusiasm by Bach, he does not deserve the name, in fact, can only be a miserable pretender. In speaking of one of the two giants that were born in the year 1685 it is difficult to resist the temptation of comparing them. If the comparison has for its object the attainment of a clearer perception of the respective characteristics of the two masters, the proceeding is highly commendable; if, on the other hand, the comparison has as its object or result the aggrandisement of the one at the expense of the other, the proceeding is despicable, and could not be otherwise, being the outcome of narrow-mindedness or obtuseness. Bach and Handel are as unlike in their personality and their art as two men can be. The excellences of the one necessarily exclude the excellences of the other. The profundity of Bach and the popularity of Handel are not *combinable* qualities. The latter was a man of the world, and looked outward; the former an idealist, and looked inward. Although each of the two masters has produced characteristic and precious work in all branches of the art, yet we cannot but see that Handel excelled as a vocal and Bach as an instrumental composer. Handel's instrumental works are quantitatively and qualitatively almost insignificant when compared with those of his great contemporary; and Bach's style is instrumental even in his vocal writings. Much of this is of course owing to circumstances. What would have been the result if Bach had lived Handel's and Handel Bach's life? This is a curious if idle subject of speculation. But more gladdening, more elevating than such speculation, is the thought that out of poor humanity there arose two such glorious men, and that we are the heirs of the incalculable riches they amassed during their long and laborious lives.

Suite facile, pour Piano. Par E. PAUER. London: Augener & Co.

THIS easy suite is a suite in the antique style. It consists of a Prelude, Allemande, Bourrée (Hornpipe), Sarabande, Gavotte, and Gigue; and all these pieces have their peculiar characteristics of long ago. There is imitation in this suite, but it is not lifeless imitation. The Prelude and Allemande are, according to their

ancient nature, somewhat formal; after these two movements, however, matters become more and more fresh and verdant. Among the points in which Mr. Pauer's suite differs from a genuinely old suite is the variety of key of the several pieces, which are respectively in c, G, c, and F major, A minor, and c major. Good, solid compositions which, like the present, make no great demands on the technique of the player, deserve to be widely disseminated in school and drawing rooms.

Sonata in E minor for the Pianoforte. Op. 45. By JOHN FRANCIS BARNETT. (Edition No. 8206; net, 2s. 6d.) London: Augener & Co.

MR. BARNETT is well known as one of the chief living English representatives—perhaps we ought to have said, as the chief living English representative—of the Mendelssohn school. The work before us conclusively proves his discipleship, and also his talent and *savoir faire*. In saying that he is a representative of the Mendelssohn school, we have also said that his music is characterised by smoothness and mellifluousness in melody, harmony, and passage-writing. Mr. Barnett's sonata in E minor consists of three movements, an *Allegro agitato (con passione)*, an *Andante* (now *tranquillo*, now *con moto*, now *più moto ma non troppo*, &c.), and a *Saltarello ed Intermezzo*. Of the melodiousness and elegance of each of the movements much might be said; but the prize is indisputably due to the second movement, which is all melodiousness and all elegance. Those to whom Mendelssohn is not incisive enough will not find in Mr. Barnett's sonata what they want; but those to whom the gentleness of the German master is congenial may derive much satisfaction from his disciple's work.

Consolations, pour le Piano. Par F. LISZT. (Edition No. 8224; net, 1s.) London: Augener & Co.

IF Liszt had composed nothing but these six pieces, he would have sufficiently proved that he is a composer, a composer by the grace of God. In them we have indeed music that comes from and goes to the heart—"consolations" in very truth. He who cannot feel and enjoy the poetry of these compositions is "fit for treasons, stratagems, and spoils." Beware of him! There is a widely-spread belief that Liszt's compositions are especially remarkable for their eccentricity, inventive and constructive power being conspicuous by their absence. No doubt this is true of some of his compositions, but by no means of all—certainly not of the sweet, pure, and simple *Consolations*. We hope that many contemnners as well as admirers of Liszt to whom this work is not yet known will make themselves acquainted with it.

The Abecedarian in Pianoforte Playing. Books 3 and 4. London: Augener & Co.

THE remarks which were made concerning those principles contained in the first two parts of this most

commendable work, are sufficiently fresh in the memory to render it needless to do more than to call attention to these further instalments of one of the most clever of the books of instruction for the pianoforte issued in modern times. The little duets in Part the Third are most ingenious and helpful, and the daily exercises in the fourth part are well calculated to strengthen and solidify the knowledge imparted in the previous portions.

Presto à la Tarantelle, pour Piano à quatre mains. Op. 2. By MAX PAUER. (Edition No. 6950; net, 1s. 6d.) London: Augener & Co.

THE young pianist, who latterly has again and again won the applause of audiences and the praise of critics by his playing, presents us here with his Op. 2, a light composition, with unpretentious but pleasing ideas. We have a suspicion, perhaps unfounded, that the passage with the shifting pedal bass on p. 10, and its subsequent recurrences, are not altogether free from monotony. On the whole, however, there is no lack of liveliness in the *Tarantelle*.

Bagatelles, Six petites Pièces pour le Violon, avec accompagnement de Piano. Op. 35. Par C. COURVOISIER. (Edition No. 7355; net, 1s. 4d.) London: Augener & Co.

THERE is a great dearth of good easy violin pieces expressly written for the instrument. Hence, violin teachers will be delighted to add the above-indicated item to their *répertoire*. Courvoisier is a thorough master of his instrument, and, at the same time, a composer of talent. The pieces under consideration are well written, pleasing, and varied in character. That the fingering and bowing are carefully marked adds to the usefulness of the publication. The contents of the *Bagatelles* are as follows: *Allegretto*, in D major, $\frac{2}{4}$; *Andante con moto*, in B flat major, $\frac{3}{4}$; *Allegro*, in G major, $\frac{2}{4}$; *Adagio*, in E flat major, $\frac{3}{4}$; *Menuetto* (in Mozart's style), in F major, $\frac{3}{4}$; and *Allegro molto* (in Haydn's style), in D major, $\frac{2}{4}$.

Twelve Songs and Romances for Female Chorus à capella, with pianoforte accompaniment *ad libitum*. Op. 44. By J. BRAHMS. (Edition No. 13,724; net, 1s. 6d.) London: Augener & Co.

BRAHMS' twelve *Lieder und Romanzen* for female chorus (1st and 2nd soprano and 1st and 2nd alto) number among the very best of their kind. Unlike the composer's larger works, they are exceedingly simple and throughout pellucid. It seems to us a matter for argument whether the airy female voices or the heavy male voices are a more favourable material for choral composition. Either group of voices separately offers but a narrow scope with regard to compass and hardly any with regard to tone-colour. Brahms, however, knew how to make the most of the resources at his disposal; confined as he was, he moved with ease and grace. Both the original German words and an English translation by Mr. Edward Oxenford are given.

Fifty-eight Songs, with pianoforte accompaniment. By A. RUBINSTEIN. Books II., III., IV. (Edition No. 8897, B, C, D; net, 1s. each.) London: Augener & Co.

THE three books now before us complete the collection of fifty-eight songs, the first book of which we reviewed last month. To what we then said about the naturalness

and tunefulness of Rubinstein's song-compositions, about the expertness of the English translation, and the neatness and handiness of the edition, we have only to add that the present books contain more of the master's best songs than the first book. Messrs. Augener & Co.'s selection enables us to form an adequate idea of what Rubinstein accomplished in this branch of composition, and the idea gives us a high opinion of the composer's genius.

Der Messias. Oratorium von G. F. HÄNDEL, unter Zugrundelegung der Mozart'schen Partitur mit den nöthigen Ergänzungen, herausgegeben von ROBERT FRANZ. Leipzig: Fr. Kistner.

THIS is an excellent arrangement of the famous oratorio for two hands on the pianoforte or organ. It contains the chief of the effects made by the additional accompaniments of Mozart and R. Franz. Some of these are added harmonies to Handel's bare unison passages, as in the aria, "The people that walked in darkness," and other places. These will make the book particularly interesting to musicians as a memory of the score. For the same reason the edition, which contains the original English text, and a translation in German, will be popular and valuable as a guide and handbook during the oft-repeated performances of the work. The musician will find, however, that the *tempi* marked are different to the English use. An account of the changes of pace in the present century in the treatment of the second movement has been most carefully shown in "An Examination of the Original and of some Contemporary MSS. of the *Messiah*," by Mr. W. G. Cusins, a little tract of great value, which ought to be in the hands of every lover of Handel's music. By this it would seem that there is yet a considerable variation of speed as to the *tempi* of nearly every movement. Mr. Cusins has tabulated the *tempi* of each section according to the tradition derived from Sir George Smart, who had his times from Joah Bates, who learned them during Handel's own lifetime. He also gives the reading of William Horsley, the master of John Hullah, and a musician of no mean eminence.

If we take the Overture alone we find that in the "Grave" Smart's time is a crotchet equal sixty, Horsley's time is the same, but in this present edition the crotchet is marked as equal to fifty-four, which is slower. The fugue "Allegro moderato" shows a still greater variation. With Smart the crotchet is equal to 116, with Horsley 126, with the German 120. A comparison of all the other movements will show similar differences, the majority of which tend to show that it is the custom in Germany to take the movements a little slower than in England. As there is an increasing tendency to hurry every portion of the immortal work, perhaps the German method might be worth a trial in order to bring about that happy mean which pleases most people, if not all.

Theory with relation to the practice of Technical Studies for the Pianoforte. By MAX BLUME. Second Edition. London and Edinburgh: Wood & Co.

THE first edition of this little work was reviewed in these columns nearly nine years back. The author seems to have made some changes in the construction and diction of his book, and although the remarks made concerning the first edition hold good for the most of the second, still there are points which may be commended, if not admired, in the new edition. The chief of them are contained in the last chapter in the advice given to young players.

Concerts.

CRYSTAL PALACE.

THE first commemoration of the birth of Bach, of the season, was held at the Crystal Palace on February 28. The overture from the suite in C, the chaconne for violin, toccata and fugue for organ, concerto for two violins and orchestra, and a portion of the cantata "Ein feste Burg," all by Bach, were included in the programme. The chaconne, played in almost faultless style by Herr Joachim, was greatly applauded, and the concerto for two violins afforded the two players, Herren Heckmann and Joachim, ample opportunity for their remarkable abilities, and the charm of the music itself did not fail in its effect upon the audience. The Largo was especially the theme of general admiration, as one of the most expressive pieces ever written by Bach. Mr. A. J. Eyre played the organ piece with care and judgment, even though he did not succeed in winning the most enthusiastic applause. The cantata was the least interesting item in the programme, for Bach in his vocal music, seemed always to forget the power of expression possessed by the voice, and wrote for it as he did for his instruments. The cantata is ingenious if it is not soul-moving. Mr. Harper Kearson sang the tenor solo with all the effect of which it was capable. Mendelssohn's concerto for violin was also included in the programme, to the great delight of all present, for the solo part was intrusted to Herr Joachim.

After the concert Dr. Spark gave a performance upon the festival organ, and played a sonata and an overture in Handelian style, with considerable effect.

On March 7th an overture by Mr. T. Wingham was given. This may be held to be new, inasmuch as the original score being lost, he has rewritten it from memory, and improved it. It was well done, and left a pleasant impression.

Miss Agnes Millar was the solo pianist, and her choice of Beethoven's third concerto, and three short pieces by Scarlatti, Schumann, and Chopin, testified to her good taste, and proved that she was a careful and painstaking executant.

Mme. Sophie Löwe and Miss Lena Little sang some duets of Rubinstein's in good form, and Miss Amy Sherwin, a young lady with an extensive compass of voice, sang the well-known aria from *Zauberflöte*, and all three joined in the trio of the Rhine daughters from the *Rheingold*, and proved to demonstration that however suitable it may be upon the stage, the music is ridiculously unfitted for the concert-room. The audience was highly delighted when it was over. The performance of the *Zampa* overture was most refreshing. It was given without book, alike by conductor as by band, and a wonderfully spirited performance it was, rooting the audience to their seats as though they were spell-bound by the charm and *entrain* of the delightful old music.

Schumann's D minor symphony, included in the programme, calls for no extended comment further than to place upon record the fact that it was remarkably well given.

Herr Robert Hausmann, solo violoncello, gave an Andante and Allegro by Davidoff at the concert of the 14th in splendid style, and in this, as in the two short solos by Corelli, and the more light and gay composer Popper, brought down a storm of applause.

Mendelssohn's overture in C, composed for a military band, and adapted for a full orchestra by Mr. A. Manns, opened the concert, and the "Scherzo Capriccioso" (Op. 66) by Anton Dvorák (first time) ended the concert. Beet-

hoven's No. 4 symphony in B flat was also given, how, it is scarcely necessary to say. The band was at its best. The quaint rhapsodical "Scherzo Capriccioso" of Dvorák has many points of interest in it, not the least being the freshness and unworn character of the melodies. It will always be a welcome guest in a miscellaneous programme. The like cannot be said of the vocal pieces which Miss Anna Williams sang at this concert. Nothing could be more pleasing than the artistic effect made by her to do justice to her selection, but "Isolden's Verklärung" is best fitted for the stage, and Mr. Villiers Stanford's air "There's a bower of roses," from the *Veiled Prophet*, presents an ever-weakening interest each time it is heard.

The concert of the 21st contained a series of pieces of historical interest, showing the musical progress of some three hundred years.

Gabrieli, born in 1575, Rameau, Bach, Haydn, Beethoven, and Wagner, are names which comprise a variety of styles of thought and treatment. The character of the music and its performance demand a more special and extended notice than can be now given.

Mention may be made of the series of recitals on the Handel festival organ which are presented by some of the best known organists from all parts of the country, on successive Saturdays, as a feature which brings a special interest in its train.

PHILHARMONIC SOCIETY.

THE season opened on February 26th with Sir Arthur Sullivan as conductor. His reception was most enthusiastic from the crowded audience. Mendelssohn's *Athalie* overture, Beethoven's concerto for violin, (played by Herr Joachim exceedingly well, as it ought to be, for he has played it nearly every season once or twice for many years past in London), and the third symphony of Brahms were among the most important items. Sir Arthur Sullivan took his own reading of the symphony, the first movement slower, the third movement quicker than usual. Nevertheless, the performance was grand, and was greatly enjoyed. Miss Elly Warnots sang with remarkable effect the *floritur* passages in Handel's song, "Sweet Bird," with flute obbligato (Mr. Svendsen), and "Come per me serena," from *La Sonnambula*. Weber's overture, "The Ruler of the Spirits," ended the concert. At the second meeting, on March 12th, the prize overture, conducted by the composer, Herr Gustav Ernest, was presented to the subscribers. The society had offered twenty pounds for the best overture, and the committee of examination selected this. It is a clever work, rather Wagnerian in style, but it is scored with ability, and tells of considerable musical power on the part of the composer. It remains to be seen whether he in his future labours will exceed his initial work, or whether he has concentrated all his skill on this one effort. It was well received, and the composer was much applauded. At the same concert Beethoven's B flat symphony and Liszt's Hungarian Rhapsody were included in the programme. Mme. Minnie Hawk was the vocalist, and she sang with splendid effect the song "My strength is spent," from the *Taming of the Shrew*, by Goetz, and the aria "Me voilà seule," from Gounod's *Reine de Saba*. Her fine declamatory style and dramatic power helped the most perfect realisation of the music, and secured for her recalls after each song. Mr. Oscar Beringer's intelligent reading of Schumann's concerto was greatly appreciated, and the whole concert, which, by the way, included Handel's "Occasional Overture," as a possibly bicentenary tribute, was highly enjoyed.

POPULAR CONCERTS.

AT the concert on Saturday, February 28th, the pianist was Mme. Haas, who played with brilliancy Chopin's scherzo in B flat minor, and was encoired, and with Mme. Norman-Néruda gave an acceptable version of Beethoven's sonata in G major. She also joined Signor Piatti in the interpretation of his sonata in C major. Brahms' sextet, led by Mme. Norman-Néruda, and some songs by Dvorák, sang by Mr. E. Lloyd, completed the concert.

The concert of March 2nd brought forward Signor Bottesini as the bright particular star of the evening. He played two movements of a concerto, the instrumental accompaniments being given on the piano, the same work which he gave with orchestra last season at a concert of the Philharmonic Society. His enormous command over the resources of the instrument and his facility of execution roused the audience to a pitch of the highest excitement. A sonata for violin and piano by Gade, which savoured rather of "made" than "inspired" music, was played by Herr Joachim and Miss Zimmermann in a style as nearly perfect as human skill could attain. The other pieces were Mozart's quartet in D minor and Schubert's quartet in A, which, though not novelties, were heartily welcomed. The vocalist was Herr Von Zur Mühlen.

On the 7th (Saturday) Mozart's quintet was promised, but as Mr. Zerbini disappointed Mr. Chappell, the quartet in C was played instead, and the performers were recalled. Miss Zimmermann played Bach's fantasia and fugue, arranged by Liszt, with Signor Piatti three pieces by Rubinstein, Op. 11, and with Herr Joachim the sonata in A major, Op. 47, familiarly known as the "Kreutzer." Mr. Maas, who was in splendid voice, sang some songs by Handel and Mendelssohn.

On the 9th Mr. Max Pauer made his last appearance, and succeeded once more in delighting the audience by his clever and intelligent performance. He played some pieces by Mendelssohn in a manner so happy and congenial that the audience insisted upon an encore. Herr Joachim played Spohr's "Scena Cantante" in a clever but not absolutely faultless a style. Mr. Santley was the vocalist.

The concert of Saturday, the 14th, opened with Schubert's quartet in D minor, Op. 161, played by Messrs. Joachim, L. Ries, Straus, and Piatti, for the seventeenth time at these concerts. The melodious character of the work brought with it a due amount of appreciation. Mme. Frickenhaus gave a splendid performance of Beethoven's sonata in D minor, and earned a well-merited recall. Tartini's "Trillo del diavolo," played by Herr Joachim, was encoired, and a short piece by another composer substituted. Beethoven's trio in G major ended the concert, all the audience remaining to the conclusion. Miss Etherington, a young lady with a very pleasing voice and style, sang Spohr's aria "Rose softly blooming," in the place of Mr. E. Lloyd, who was absent from illness.

Herr Joachim was the leading spirit at the concert of Monday, March 16th. His artistic concession in acting as accompanist to Mr. Maas (in the tenor air from *Faust*, "Salve dimora") earned for himself a comparison with the powerful engine which raises half a ton and adjusts a needle with equal efficiency; but he should remember that in his zeal to emphasize the difference in pitch between a sharp and its corresponding enharmonic flat, he cannot be followed by a keyed instrument. The *Larghetto* and *Rondo vivace* of Spohr, for two violins, excited a literal *furor*. The *rondo* was imperatively re-demanded in spite of the discreet resistance of Herr Joachim and his able coadjutor, Herr Straus. Mr. Maas was in good

voice, and sang Handel's fine air "Figlia mia" (*Rodelinda*), with purity of both tone and phrasing; his good intentions were frustrated by Signor Romili, the accompanist, who, by indiscriminate use of the pedal and wavering accent, strangely travestied the strongly characteristic periods of the giant Saxon composer. The marked coldness of the audience was assuredly due to no shortcomings on the part of the singer. The quaint, jerky style of Scarlatti, interspersed with flashes of real genius, found an adequate representative in Miss Agnes Zimmermann, who showed intelligence as well as mastery over her instrument in the gigue, pastoral, and presto of this composer. She was loudly applauded in this movement, and afterwards sustained with credit the arduous part allotted to the principal instrument in Schumann's trio in G minor. On this occasion, however, as in more than one other, the general public showed a keener sympathy with the clearly-defined and intelligible phrases of the classical school, as represented by Spohr, than with the flights of the more romantic composer of the trio.

On Saturday, the 21st, being Bach's birthday, the programme was adorned by several of his pieces, including the chromatic fantasia played by Madame Kleeberg, the Sonata in E major, No. 3, given by the same artist and Herr Joachim, the prelude and fugue in G minor for violin alone, with Herr Joachim as interpreter, and some songs from Miss Carlotta Elliot, Mr. H. C. Deacon accompanying.

Mendelssohn's quartet in E flat, with Messrs. Joachim, Ries, Straus, and Hausmann, as executants, opened the concert, in the first part of which Herr Hausmann gave a quaint sonata by Marcello. Miss Clara Myers sung songs by Brahms and Widor, and made a good impression, notwithstanding her nervousness.

BACH CHOIR.

THE Bach Choir gave a performance of the mass in B minor as a celebration of the bicentenary festival in honour of the birth of the great Leipzig cantor, at the Albert Hall on the 21st. The work has been so often noticed in these columns that our readers may be spared an account of it. There was a very large audience. The band numbered about 120 performers, and included several players from Germany, among others, Herr Julius Koslock, the trumpet player. His colleagues on this occasion were Messrs. Morrow and Solomon. As a special feature the newly-constructed oboe d'amore, made on the old patterns by Mahillon, of Brussels, for this performance, were played by Messrs. Horton and Lebon, so that the audience were treated to a combination of tone as near as possible to that of Bach's own conception. Mr. Carrodus was the leader, Dr. Stainer was at the organ, and Mr. Otto Goldschmidt conducted. The principal singers were Miss Anna Williams, Mme. Patey, Mr. Edward Lloyd, and Mr. Thomas Kempton in the place of Signor Foli. The chorus, which included many professionals, was augmented to the number of about six hundred voices, and many and careful had been the rehearsals. The vocal tone, good in quality, was somewhat disappointing in quantity, however, for notwithstanding the earnest exertions of all concerned, in so large a space the voice parts made little or none of the effect desired. Bach never wrote well for masses of voices, or, in fact, for voices at all either solo or in groups. The broad effects of tone so characteristic of Handel are altogether lacking in Bach, so that with all that the singers could do to ensure accurate delivery of the difficult text, they could not succeed in impressing the audience so favourably by their efforts as they would have done had the work been of a more congenial character.

Musical Notes.

THE Opéra at Paris has made a decided hit with Verdi's *Rigoletto*. Larger audiences than this work attracts have not been seen for a long time at the Académie de Musique. Reyer's *Sigurd* is to be produced in June, Beethoven's *Fidelio* will probably be given in May.

THE Municipal Council of Paris has refused the subvention in return for which the directors of the Opéra offered to give a number of representations at popular prices.

M. E. PALADILHE's *Diana* (the libretto of which is by MM. J. Normand and H. Regnier) had but a short existence. For, although performed for the first time on the 23rd of February, it has already long ago been withdrawn. The librettists seem to be the chief offenders, but the composer, too, fell short of what was expected of him. One critic said: "Nous avons trouvé là, en effet, un Paladilhe transi et grelottant auquel nous ne sommes pas habitué." The other novelty at the Opéra-Comique, Joncière's *Chevalier Jean*, the first performance of which took place on the 9th of March, compensates the manager for the failure of *Diana*. It is said to be Joncière's best work, bearing testimony to the author's very remarkable "scenic instinct and dramatic temperament."

AT the Folies-Dramatiques the librettists MM. Paul Ferrier and Jules Prével and the composer Louis Varney, have had a triumph with the three-act comic opera *Les Petits Mousquetaires*. The thing has verve, and is full of gaiety.

LEO XIII. is said to have accepted the dedication of Gounod's new oratorio, *Mors et Vita*.

M. LAMOUREUX intends to go with his orchestra, at the end of the season, to Brussels, and bring there to a hearing the first two acts of Wagner's *Tristan und Isolde*.

SPOHR's *Jessonda* reached, on the 5th of March, at the Berlin Opera-house, the one hundredth performance.

AT the last Klindworth concert (Berlin, March 5) was heard a new overture by Eugene d'Albert.

BILSE intends to bring at the end of this season his career as conductor to a close, and has already given notice to his orchestra. His excellent concerts will be missed in Berlin and elsewhere.

SCHUMANN's opera *Genoveva* was lately performed at Leipzig.

Der Trentajäger, a new opera by Victor Gluth, is announced for performance at the Munich Opera-house, on the 24th March.

JOSEPH BRAMBACH, the *Capellmeister* of Bonn, has finished a new opera entitled *Ariadne*.

Der schwarze Capitän, an opera by Joseph Mertens, inspector of the Royal Music Schools of Belgium, is reported to have had a brilliant success at Hamburg.

THE opera *Neaga*, of which the Queen of Roumania has written the words and Ivar Hallström the music, was produced and well received at Stockholm.

THE Musikverein of Stettin performed at one of its concerts the historical oratorio *Otto der Grosse* (Otto the Great), by E. Ad. Lorenz.

THE violin virtuoso and teacher, Professor Dont, of Vienna, celebrated on the 2nd of last month his seventieth birthday.

MAESTRO PIETRO PLANTANIO has been elected director of the Conservatorio of Naples, and Maestro Paolo Serra, of the Real Instituto Musicale of Florence.

MANY papers bring the interesting piece of news that Liszt is writing his *Mémoires*, which are to fill six volumes, four of which are already finished, and the first of which is to appear shortly.

FROM the *Ménestrel* we learn that Madame Schumann's house, at Frankfort-on-the-Maine, was broken into, and that the thieves carried off the manuscripts, complimentary documents, &c., of her late husband.

AT the fifth concert of the Halle Subscription Concerts Miss Dora Schirmacher delighted the audience with her playing of Schumann's A minor concerto, and pieces by Field, Rheinberger, and Chopin. Her velvety touch and admirable readings of the several compositions are especially praised. We have also before us a very interesting programme of a recital given by the lady on March 14, at St. George's Hall, Liverpool. It comprises compositions by Bach, Handel, Schubert, Beethoven, Mendelssohn, Schumann, Rheinberger, Moszkowski, Silas, Chopin, Moscheles, Liszt, Rubinstein, and the fair pianist herself.

FROM the Buffalo Philharmonic Society, of which Gustav Dannreuther is musical director, we have received programmes of the 20th and the 21st concert. The programme of the former consisted of quintet (Op. 37) by Onslow, Abendlied by Schumann, menuetto in A major by Boccherini, and quintet (Op. 163), by Schubert; the programme of the latter, of quartet (Op. 74), No. 3 by Haydn, Canzonetta by Mendelssohn, and quartet (Op. 34) by Dvorák. The quartet performers, Gustav Dannreuther, Henry Boewig, Ludwig Schenck, and Robert Reitz, were in the quintets, assisted by Charles Heydler.

THE *Leipziger Tageblatt* writes of the "most fascinating number" of the fifth Euterpe concert as follows:—"To begin with the 'symphonic variations' for orchestra by J. L. Nicodé, a composer living in our sister-town, Dresden, they had a good success, which they deserved in every respect. After the introduction, which is harmonically very interesting and full of promise, follows a melodically as well as harmonically equally interesting theme, which the composer knows how to turn to good account in a variety of ways. Out of it the variations develop themselves in a fascinating manner; their thematic structure is throughout clever, the melodic conduct of pleasing invention. This character the work preserves from beginning to end, so that it is hardly possible to particularise any single variation; especially noteworthy are perhaps the delicate A flat major variation (with the violin solo, well played by Herr Concertmeister Raab), and the concluding variations, of which the last presents itself most imposingly, and once more brings the interesting harmonies of the introduction. Very impressive is the elegant dying close with the C major choral at the end, the effect of which is so much the greater as the ear had before been quite cloyed with minor harmonies. The direction of the Euterpe deserves our thanks for having made us acquainted with this novelty." On March 10th Herr Nicodé's variations were also performed at Breslau, under Max Bruch's direction. Both audience and critics gave to the work a warm welcome.

MR. MAYER has put forth the prospectus of the forthcoming summer season of French plays to commence under his direction at the Gaiety Theatre on the 6th of June. There will be opera first, and a season of dramatic works after. The series will open with *Lakmé*, sustained by Mlle. Van Zandt and a comic opera company, followed by *Mireille* and *Mignon*, with Signor Beignani as conductor, *Le Maître de Forges* (with Madame Jane Hading in her original character), *Frou-Frou*, *Le Prince Zillah*, and numerous other popular plays, will end the season.

MR. CARL ROSA begins his operatic season on Easter Monday at Drury Lane. In conjunction with Mr. Augustus Harris, he will put the operas upon the stage in a costly style. The season is to last eight weeks, and as a novelty in the administration it will be observed that a "subscription" has been arranged. The new works promised are *Mefistofele* in English, *Manon*, and Mr. Goring Thomas's *Nadisha*. The principal singers are good. It is stated that the band will be efficient and the chorus competent. May success attend the venture.

MR. WALTER CLIFFORD, hitherto so favourably known as a baritone concert singer, will make his first appearance with the Carl Rosa Opera Company, as Brégnny, in Massenet's successful opera, *Manon*, on its production in London at Drury Lane at Easter.

AN International Musical Congress is to be held at Antwerp in August, during the time that the International Exhibition is going on. Papers on interesting musical subjects will be read by musicians and teachers from all parts.

HERR HERMANN FRANKE invites subscriptions for a guarantee fund to give six performances of *Tristan und Isolde* during the season.

IN THE *Kölnischer Anzeiger* of the 4th March we read:—"Another recent musical event was the pianoforte recital of Madame Jessie Morrison of London, at the Musical Society on Saturday, and at the Society of Musical Artists on Monday. The lady played pieces of Liszt (E flat concerto), Schumann, Chopin, Grieg, and Raff, not only with the most brilliant technique, but also with very tasteful expression, so that she elicited the admiration of her audience."

MR. OSCAR BERINGER gave an interesting Bach concert at St. James's Hall on the 18th March. With the assistance of Messrs. Franklin Taylor, Walter Bache, and Alfred Richter, he performed successively four concertos for one, two, three, and four pianos, with quintet string accompaniments performed by a band of fifteen artists. Mr. Manns was the conductor, and Madame Antoinette Sterling the vocalist. Each of the concertos was greatly applauded by a large audience, the interest and excitement increasing with the number of the players.

A NEW opera, called *Irma*, by Mr. J. H. Bonawitz, the composer of *Ostralenka*, was produced under the direction of the composer on the 17th March at St. George's Hall. Madame Rose Hersee, Mr. Sinclair Dunn, the author of the English version of the libretto, Mr. Theo. Moss, and Mr. Walter Fletcher, were the representatives of the chief parts. There was a full band and a chorus. Some of the music is excellent, but, with certain exceptions, the singers were so indifferent that the opera had little chance of creating the favourable impression it ought to have done, and would have done had it been more carefully prepared.

ON the first night of the opera *The Lady of the Locket*, at the Empire Theatre, on the 12th ult., the audience were kept for nearly four hours, yet, for all this, the representation was successful. The production is the united work of two Englishmen, Messrs. Hamilton and Fullerton, neither known to extensive fame. Mr. Fullerton, the composer, has written one or two pieces which have attained favour, and in these, as in his opera, he keeps in full view the claims of melodic charm. There is a quintet, "I've Heard that the Way to Elope," which is clever; but a drinking song, sung by Mr. Hayden Coffin, hitherto well-known as an amateur actor, was the success of the evening. In all else the music is not very original; the scoring has been carefully done, and there is a gorgeous

ballet. Miss St. John, Mr. Bracy, Mr. Shine, and others, play the chief parts. The scenery and costumes are most elaborate, and the whole show, which has since been brought within reasonable limits, is very good.

A NEW Cantata, *The Rival Seasons*, written by H. J. Stark, Mus. Bac., was given among other items at the Students' Concert, at Trinity College, London, on the 17th ult.

MR. THEODOR KRANICH gave a concert at the Princes Hall on the 18th ult., at which he played the sonata in F minor of Brahms, and some pieces by Beethoven, Chopin, Rubinstein, Schumann, and Liszt. He was assisted by Miss Margaret Hoare, Mr. W. Shakespeare, Mr. Adolf Friedman, and Mr. Sidney Naylor.

THE Philharmonic Society of Vienna, on the occasion of the celebration of the twenty-fifth anniversary of the continuance of the concerts on the 12th April, will give an extra concert, on which occasion Beethoven's Ninth Symphony and the overture "Ein feste Burg" for chorus, orchestra, and organ, by Nicolai, will be included in the programme.

MR. BURNHAM W. HORNER has been giving a series of most interesting lectures on the pianoforte works of Beethoven, Mendelssohn, and Schubert, at the Town Hall, Richmond, which have attracted large and deeply-interested audiences. Mr. Horner played the illustrations to his remarks in his own tasteful and artistic style.

ON the 6th ult. the employés of Messrs. Broadwood gave an excellent concert at the Westminster Town Hall. They had an admirable orchestra formed from amongst themselves, and a choral body, so that they were able to give a most interesting and varied programme, both vocal and instrumental. There were also recitations, a Scotch reel, and a Dervish dance given in character, which awakened the enthusiasm of the audience.

THE nineteenth season of the Peabody Concerts at Baltimore, directed by Herr Asgar Hamerick, have commenced, and the programmes selected are distinguished by the same good taste and judgment which has given these concerts an interest beyond their own circle.

WE regret to announce the death of Mr. J. W. Davison, which took place at Margate on the 24th ult.

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11. Aria. (Sopran.) Er weidet seine Heerde (He shall feed his flock) ... Pr.M. 1. 25.
12. Recitativo. (Sopran.) Er ward verschmäh't (He was despised) ... Pr.M. 1. 25.
13. Recitativo. (Sopran.) Er ist dahin! (He was cut off) ... Pr.M. 1. 25.
14. Aria. (Sopran.) Doch du liessst ihn im Grabe nicht (But thou didst not leave his soul in hell) ... Pr.M. 1. 25.
15. Recitativo. (Bass.) Du fuhrest in die Höh (Thou art gone up on high) ... Pr.M. 1. 25.
16. Aria. (Bass.) Warum entbrennen die Heiden (Why do the nations so furiously rage) ... Pr.M. 1. 25.
17. Recitativo. (Tenor.) Aber der im Himmel wohnet (He that dwelleth in heaven) ... Pr.M. 1. 25.
18. Aria. (Tenor.) Du zerschlugst sie (Thou shalt break them) ... Pr.M. 1. 25.
19. Recitativo. (Sopran.) Ich weiss, dass mein Erlöser lebet (I know that my Redeemer liveth) ... Pr.M. 1. 25.
20. Recitativo. (Bass.) Vernehmt! Ich sprech' Geheimniss aus (Behold, I tell you a mystery) ... Pr.M. 1. 25.
21. Aria. (Bass.) Sie schallt, die Posaun' (The trumpet shall sound) ... Pr.M. 1. 25.
22. Aria. (Sopran.) Ist Gott nur für uns (If God be for us) ... Pr.M. 1. 25.

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